



LIVRE PREMIER.

PIECES DE CLAVECIN,
COMPOSEES
PAR MONSIEUR MARCHAND,

ORGANISTE DE L'EGLISE DE S. BENOIST,
*Des RR. PP. Jesuites de la rue Saint-Jacques, & du grand
Convent des RR. PP Cordeliers.*

DEDIEES AU ROY.



A P A R I S,
Chez CHRISTOPHE BALLARD, seul Imprimeur du Roy pour
la Musique, rue S. Jean de Beauvais, au Mont-Parnasse.

M. D C C. II.

Avec Privilege de Sa Majesté.



A U R O Y.



S I R E,

C'est à la forte passion que j'ay toujours eu de plaire à VOSTRE MAJESTE', que je dois les progrès que j'ay tâché de faire dans mon Art ; C'est cette noble ardeur qui m'a animé dans mes veilles & dans mes travaux dès ma plus tendre jeunesse. Le seul fruit que j'en ay esperé, a été de pouvoir consacrer à VOSTRE MAJESTE' quelques Ouvrages qui eussent le bonheur de ne luy pas déplaire. Je n'oserois cependant me flatter d'un succès si glorieux, sans la bonté particuliere, avec laquelle VOSTRE MAJESTE' m'a fait l'honneur de m'entendre sur l'Orgue & sur le Clavecin. J'espere la même grace pour les Pieces que j'ose luy dédier aujourd'huy. Je m'estime trop heureux de joindre cette gloire à celle d'être avec le plus profond respect,

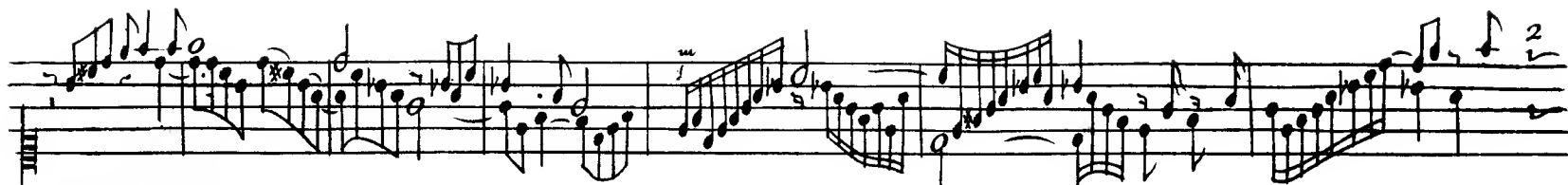
S I R E,

De V O S T R E M A J E S T E .

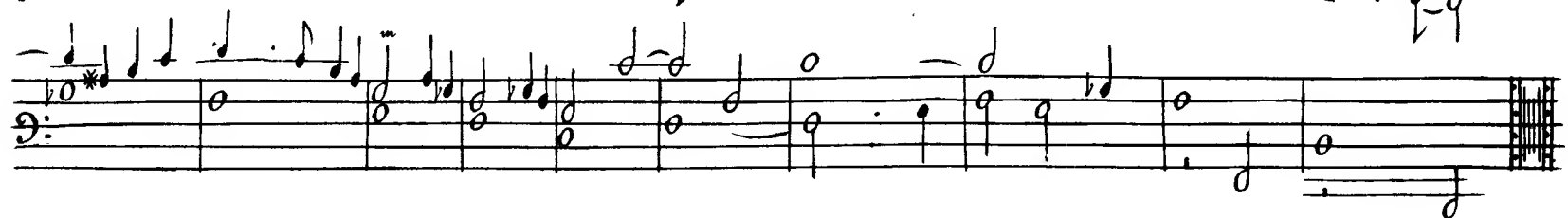
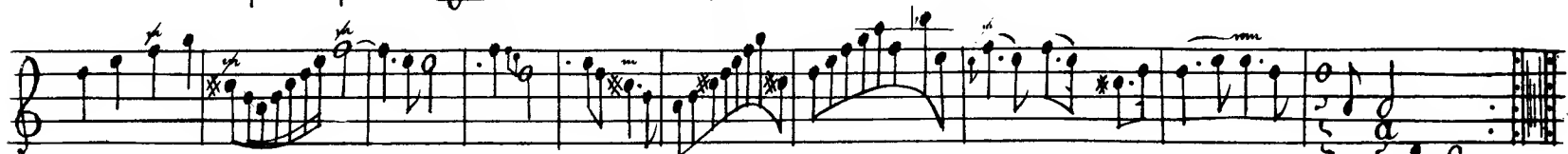
¹
Prelude

1

This is a handwritten musical score for a prelude, consisting of six staves. The notation is written in ink on a white background. The first staff begins with a treble clef and a common time signature (C). The music is written in a key with one sharp (F#), indicated by the key signature. The melody is complex, featuring many sixteenth and thirty-second notes, often beamed together. There are several accidentals (sharps, flats, naturals) throughout the piece. The second staff continues the melody, with some notes marked with a 'v' (accents). The third staff shows a change in the melodic line, with some notes marked with a 'w' (trills). The fourth staff continues the complex melodic development. The fifth and sixth staves feature more intricate melodic lines, with some notes marked with a 'v' and others with a 'w'. The overall style is that of a handwritten musical manuscript, with clear notation and some decorative elements like slurs and ties.



Suite du Prelude.



Allemande

1^{er} fois pour recommencer ... Pour reprendre

Handwritten musical score for a piece titled "Reprise". The score is written on ten staves, alternating between treble and bass clefs. It includes various musical notations such as notes, rests, and accidentals. Measure numbers 130 through 144 are indicated above the staves. The piece concludes with the instruction "Po. recommencer." and "Pour finir."

Reprise

Po. recommencer. Pour finir.

Handwritten musical score for a piece titled *Courante*, featuring a *Reprise* section. The score is written on six staves, organized into three systems of two staves each. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

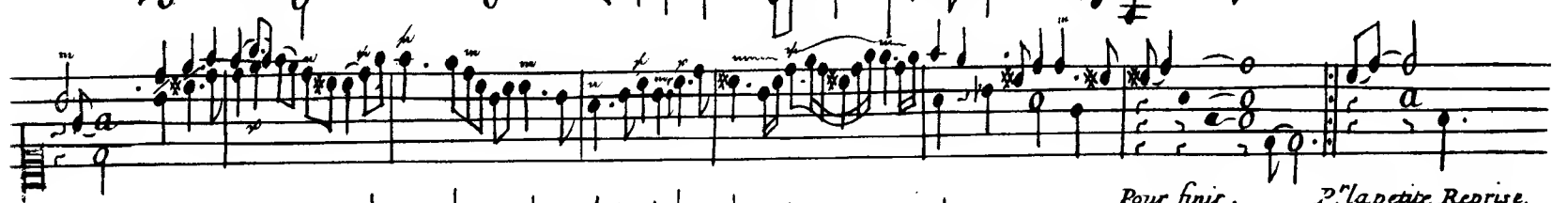
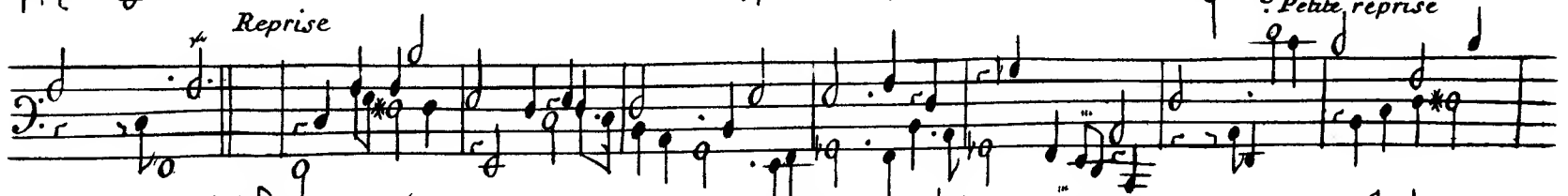
The first system (staves 1-2) begins with a treble clef and a 3/4 time signature. The word *Courante* is written below the first staff. The second system (staves 3-4) continues the piece, with the word *Reprise* written above the third staff. The third system (staves 5-6) concludes the piece, ending with a double bar line and a repeat sign.



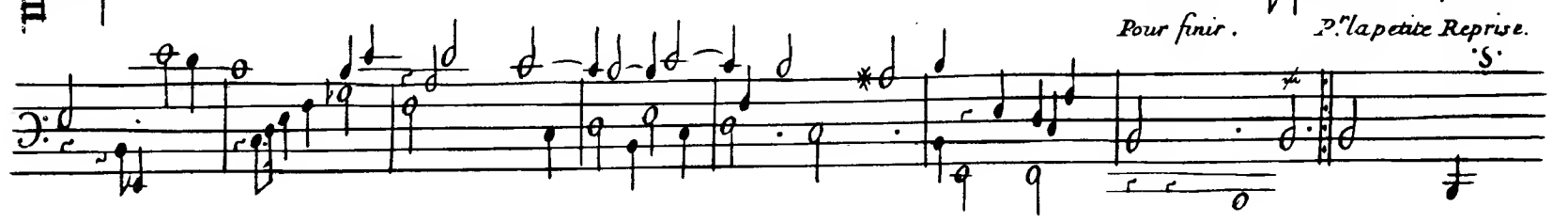
Courante



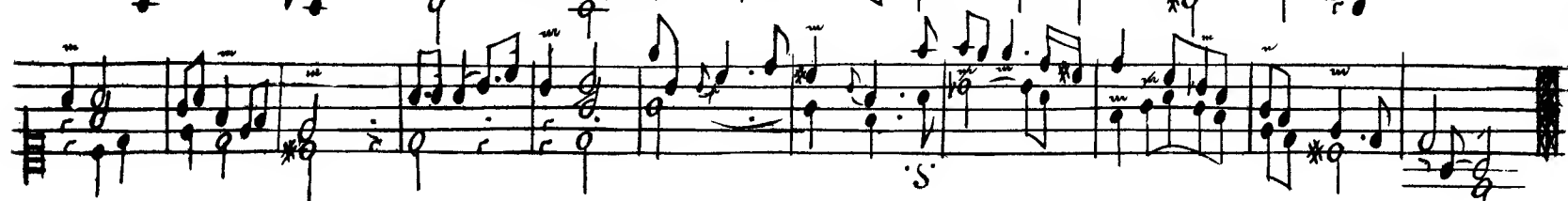
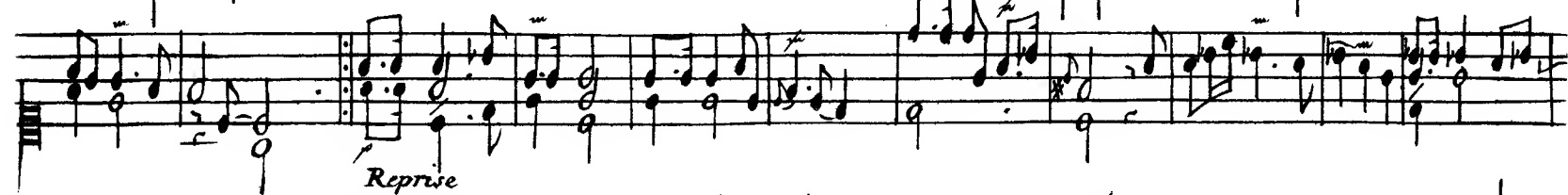
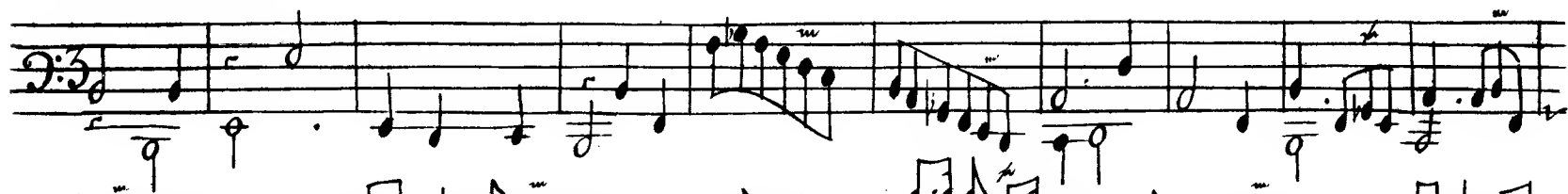
Reprise



Pour finir. *P.^{te} la petite Reprise.*



7



Handwritten musical score for the first system. The top staff is in treble clef with a 6/8 time signature. The bottom staff is in bass clef. The word *Gigue* is written in a decorative cursive script between the staves. The music consists of rapid sixteenth-note passages and dotted rhythms. A small number '8' is written at the end of the top staff.

Second system of the handwritten musical score, continuing the piece. It features similar rhythmic patterns and melodic lines in both staves.

Third system of the handwritten musical score. The word *Reprise* is written in a decorative cursive script between the staves, indicating a repeat or a new section. The musical notation continues with intricate sixteenth-note figures.

Fourth system of the handwritten musical score. The notation continues with complex rhythmic patterns and melodic development in both staves.

Fifth system of the handwritten musical score. The music features a variety of note values and rests, maintaining the lively character of the piece.

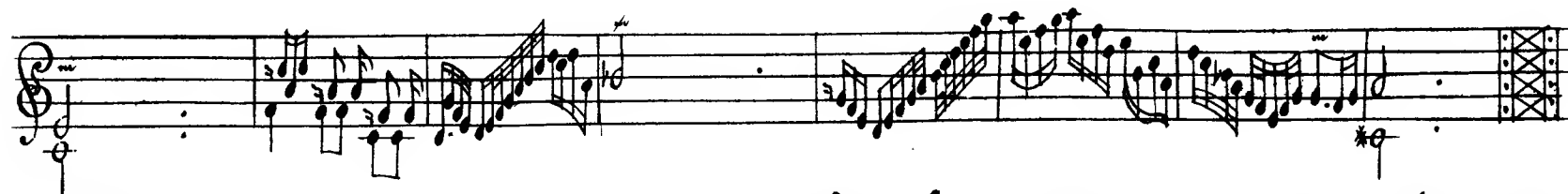
Sixth system of the handwritten musical score. The piece concludes with a final cadence in both staves, marked by a double bar line and a repeat sign.

Chaconne

Fin. *Premier Couplet*

Second Couplets

The musical score is written on six staves. The first staff begins with a treble clef and a 3/4 time signature. The music is written in a cursive, handwritten style. The first section, labeled 'Premier Couplet', spans the first three staves. The second section, labeled 'Second Couplets', spans the last three staves. The score includes various musical notations such as notes, rests, and accidentals. The title 'Chaconne' is written in a cursive script. The score ends with a double bar line.



11
Gavotte

Rondeau

fin.

This is a handwritten musical score on a single page, numbered '11' in the top left. It contains two pieces: a 'Gavotte' and a 'Rondeau'. The Gavotte is written on a single staff in treble clef with a common time signature (C). It features a series of eighth and sixteenth notes, often beamed together, with various ornaments (sharps and crosses) and slurs. The Rondeau is written on two staves, the top in treble clef and the bottom in bass clef, also in common time. It follows a similar style with intricate note patterns and ornaments. The piece concludes with a double bar line and the word 'fin.' written above the final note. The handwriting is in dark ink on aged paper.


Handwritten musical score for a piece titled "Mjenuet". The score is written on six staves, organized into three systems of two staves each. The first system (staves 1 and 2) is in 3/4 time and features a treble and bass clef. The second system (staves 3 and 4) is also in 3/4 time and features a treble and bass clef. The third system (staves 5 and 6) is in 3/4 time and features a treble and bass clef. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The piece concludes with a double bar line and a repeat sign on the final staff.

Mjenuet

Reprise



EXTRAIT DU PRIVILEGE.

 A R Lettres Patentes du Roy données à Arras l'onzième jour du mois de May, l'An de Grace mil six cent soixante & treize, Signées LOUIS; Et plus bas, Par le Roy, COLBERT; Scellées du grand Sceau de cire jaune: Verifiées & Registrées en Parlement le 15. Avril 1678. Confirmées par Arrests contradictoires du Conseil Privé du Roy des 30. Septembre 1694. & 8. Aoust 1696. Il est permis à Christophe Ballard, seul Imprimeur du Roy pour la Musique, d'Imprimer, faire Imprimer, Vendre & Distribuer toute sorte de Musique tant Vocale, qu'Instrumentale, de tous Auteurs: Faisant défences à toutes autres personnes de quelque condition & qualité qu'elles soient, d'entreprendre ou faire entreprendre ladite Impression de Musique, ny autre chose concernant icelle, en aucun lieu de ce Royaume, Terres & Seigneuries de son obéissance, nonobstant toutes Lettres à ce contraires; ny même de Tailler ny fondre aucuns Caractères de Musique sans le congé & permission dudit Ballard, à peine de confiscation desdits Caractères & Impressions, & de six mille livres d'amende, ainsi qu'il est plus amplement déclaré esdites Lettres: Sadire Majesté voulant qu'à l'Extrait d'icelles mis au commencement ou fin desdits Livres imprimez, foy soit ajoutée comme à l'Original.



